

Yearly Subscription, Twelve Numbers, \$2.00 Single Number, 35 cents.

KUNKEL'S MUSICAL REVIEW

MARCH, 1901

Vol. 24. No. 3.

Whole No. 279

32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

AQUABELLA, RAMON. Violeta.

PADEREWSKI, J. J. Menuet.

PIANO DUET.

KUNKEL, CHARLES. American Girls.

SONG.

KLUTE, P. R. You knew I would say Yes.

ST. LOUIS, KUNKEL BROTHERS. PUBLISHERS.

Copyright, KUNKEL BROS., 1901.

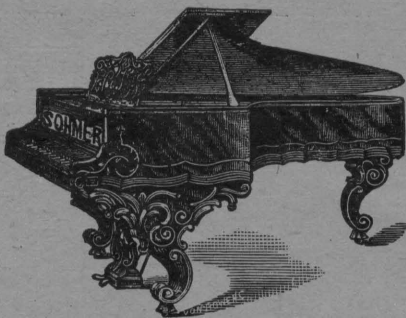
KUNKEL'S MUSICAL REVIEW, MARCH, 1901.

THE CELEBRATED

SOHMER

Holds the List of the Highest-Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.,

NEW YORK WAREROOMS:

SOHMER BUILDING, FIFTH AVENUE, CORNER 22d STREET.

JOHN FELD, Agent, 1901 St. Louis Ave., ST. LOUIS.

CAUTION. The buying public will please not confound the genuine S-O-H-M-E-R Piano with one of a similar sounding name of a cheap grade.

— ESTABLISHED —

IN NEW YORK 1875

IN CHICAGO 1888

Schaeffer

HIGH GRADE

PIANOS

Have literally Bounded into Popularity.

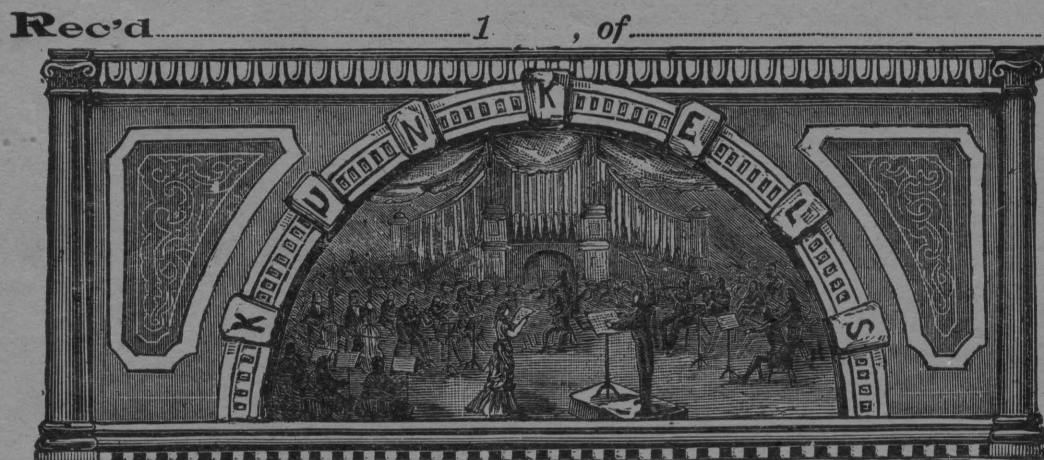
AT MODERATE PRICE.

Capacity, 300 per Month.

Schaeffer Piano Mfg. Co.

Factory, Riverview, Ills.

Offices, 215 Wabash Ave., - CHICAGO.



\$.....for one year's subscription to Kunkel's Musical Review,
commencing with.....1, Ending with.....1

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.

The Castle Square Opera Company

THE LARGEST OPERATIC ORGANIZATION IN THE WORLD.

HENRY W. SAVAGE PROPRIETOR.

ST. LOUIS,

...EXPOSITION MUSIC HALL...

CHAS. M. SOUTHWELL, RESIDENT MANAGER.

The Greatest Operatic Success in the History of St. Louis.

GRAND OPERA IN ENGLISH.

THESE ARE THE PRICES OF ADMISSION:

| | | | | | | | | | | | | |
|-------------------------------------|---|---|---|---|---|----|---|----|---|--------|---|--------|
| EVENINGS, Reserved, | - | - | - | - | - | 25 | - | 50 | - | 75 | - | \$1.00 |
| SATURDAY MATINEE, RESERVED, | - | - | - | - | - | - | - | 25 | - | 50 | - | 75 |
| WEDNESDAY MATINEE, Reserved, | - | - | - | - | - | - | - | - | - | 25 | - | 50 |
| BOXES SEATING SIX, any Performance, | - | - | - | - | - | - | - | - | - | \$5.00 | - | \$3.00 |

Seats may be reserved for the entire season with no liability Except to pay for same one week in advance at Music Hall Ticket Office.

PUBLISHED IN

Kunkel's Royal Edition.

ASCHER-BUELOW, Easy Studies, Second Grade.

Leaves and Flowers—24 Picturesque and Characteristic Studies. Incomparable for style and flexibility of fingers. Price, \$2.00

KRAUSE, A.

Ten Characteristic Studies—Op 2—Edited by Buelow. For the cultivation of Trills. To be used in connection with Czerny's Etude de la Velocite. Price, \$2.00

MUSIC FOR THE PEOPLE.

The value of music as a means of elevating the tastes of the people—the "common people" as Lincoln puts it—has never been appreciated to the extent that it should. It is true that music cannot revolutionize the world or better the financial condition of the people, but it can make life much more enjoyable and bring pleasure to the homes of those heavily laden. As Zelig de Lussan so aptly says: Music penetrates to the innermost recesses of our natures, and, if we will but listen to its promptings, arouses into instant activity the divinity that is there concealed. I need hardly add that I do not mean by this that I would replace our teachers and tutors with musicians, I use the term "education" in the broader sense—the knowledge to which

our schools and colleges are but introductory. In a word, it is to know ourselves and our possibilities. Music may be made the vehicle of these revelations. It is, perhaps, true that the effects of listening to a sonata by Beethoven, or a nocturne by Chopin, are more or less transitory. Nevertheless, one cannot have his higher self stirred into activity without being the better for the process. Give the masses good music—no, the very best—and their lives, as a whole, will be sweeter and cleaner for your work. Impurity of thought and action is impossible in the presence of this "handmaiden of God."

Some of these days I think that those who are responsible for the well-being of our citizens will realize what an ally they have in music as a stimulus to decency and harmonious life among the "common people." It is in this sense that I place our musicians

among the true educators. The almost pathetic appreciation of working men and women of that which takes them out and above their daily life is in striking evidence in our parks on "band nights." To me these assemblages always seem like a big school of tired children, to whom the brasses and the reeds are teaching the lesson that there is something more in existence than aching heads and scanty wages. If you make a man begin to think, you are educating him. Music, be it in park or opera house, is nothing if not a breeder of thought. This gives it its educational value. Give the masses music, then free music, music of the best, and the results socially and otherwise, will amply repay the cost of the experiment.

Canvassers wanted for KUNKEL'S MUSICAL REVIEW. Liberal commissions paid. Send for rates.

THE JESSE FRENCH PIANO & ORGAN COMPANY,

MANUFACTURERS OF THE "THREE GRACES"

STARR, JESSE FRENCH AND RICHMOND PIANOS.



The STARR Piano is a recognized standard of artistic merit, and received the highest award at the World's Fair in '93, also at the Tennessee International Exposition in '98.

The JESSE FRENCH is a popular rival of all claimants for the second position, because of its acknowledged durability, elegant tone and action, while the RICHMOND is certainly the best commercial Piano in America, moderate in price and thoroughly reliable. We make nothing but such goods as we can sell on honor and fully guaranteed, and parties dealing direct with us get factory prices and save all middlemen's profits. Write us; a 2c. stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY,

Jesse French Building, 1114 Olive Street,

ST. LOUIS, MO.

MUSICAL REVIEW

March, 1901. KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo. Vol. 24—No. 3

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - - - \$2.00
Single Number, - - - - - 35
This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . . EDITOR

MARCH, 1901.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

KUNKEL CONCERTS.

The Kunkel Concerts given at Association Hall, Grand and Franklin avenues, every Wednesday night, are growing in interest and attendance. The giving away of magnificent \$400 pianos absolutely free continue special features of these Kunkel Concerts. The programmes themselves are rare musical treats and should be heard by all lovers and students of music. The following programmes have been rendered since last report:

276th Kunkel Concert (Tenth Concert of the Season), Wednesday Evening, February 6th, 1901.—1. Sonata for Piano and Violin, in G major, Op. 13, Grieg; a. Lento doloroso; b. Allegretto tranquillo; c. Allegro animato. Messrs. Charles Kunkel and Charles Kaub. 2. Song—Grand Aria, from "Robert the Devil," Meyerbeer. Miss Blanche Page, pupil Kunkel's Conservatory of Music, 2307 Locust Street. 3. Piano Duets—*a.* Air de Ballet, Conrath; *b.* Humoresque (Danse des Negres), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—*a.* Adagio Pathetique, Godard; *b.* Mazurka Romantique, Musin. Mr. Charles Kaub. 5. Song—Aria—More Regal in his Low Estate, from "Queen of Sheba," Gounod. Miss Blanche Page. 6. Piano Solo (by request)—Le Reveil du Lion (The Awakening of the Lion), Kontski. Mr. Charles Kunkel.

277th Kunkel Concert (Eleventh Concert of the Season), Wednesday Evening, February 13th, 1901.—1. Piano Solo—Sonata—Pathetique, Op. 13, Beethoven; *a.* Grave—Allegro di molto e con brio; *b.* Adagio cantabile; *c.* Finale—Allegro. Mr. Charles Kunkel. 2. Song—Grand Aria from Faust (Jewel Song), Gounod. Mrs. Effie Haynes. 3. Piano Duet—Southern Jollification (Plantation Scene), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Song—The Holy City, Adams. Master Floyd Hunt. 5. Piano Solo—Tarentella in G minor, No. 3, from Venezia e Napoli, Liszt. Miss Adelaide Louise Kunkel, niece of Mr. Charles Kunkel. 6. Song—The Gay Gitana, Harris. Mrs. Effie Haynes. 7. Piano Duet—International

Fantasia, Epstein. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

278th Kunkel Concert (Twelfth Concert of the Season), Wednesday Evening, February 20th, 1901.—1. Piano Solo—*a.* Andante con Variazioni in F minor, Haydn; *b.* Grand Galop de Concert, Op. 24, Ketterer. Mr. Charles Kunkel. 2. Violin Solo—Fantasia—Appassionata, Op. 35, Vieuxtemps. Mr. Hubert Bauersachs, pupil of Strassberger's Conservatory of Music, Signor Guido Parisi, teacher. 3. Song—Thou Brilliant Bird (from the Pearl of Brazil), David. Miss Mae Estelle Acton. 4. Piano Duet—American Girls March, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 5. Violin Solo—Souvenir de Haydn (Grand Fantasia), Leonard. Mr. Hubert Bauersachs. 6. Song—Polonaise (from Mignon), Thomas. Miss Mae Estelle Acton. 7. Piano Duet—Zampa Overture (Herold), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

279th Kunkel Concert (Thirteenth Concert of the Season), Wednesday Evening, February 27th, 1901.—1. Piano Solo—Sonata in A Major, Mozart; *a.* Tema—Andante grazioso con Variazione. *b.* Alla Turca—Allegretto. Mr. Charles Kunkel. 2. Cornet Solo—Le Desir—Fantasia, Beethoven—Steinhauser. Mr. J. P. Tully. 3. Piano Solo—Sextette from Lucia di Lammermoor—Grand Concert Paraphrase, Donizetti—Kunkel. Mr. Emile Kroemcke, pupil Artists Class Kunkel's Conservatory of Music. 4. Song—Mia Picciarella (My Little Darling)—(By request), Gomez. Mr. Harry J. Fellows. Piano Duet—Butterfly Caprice Galop, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 6. Cornet Solo—Alice, where art Thou? Ascher. Mr. J. P. Tully. 7. Songs—*a.* La Serenata, Tosti; *b.* Old Head of Kinsale, Moir; *c.* Adoration, Lieber. Mr. Harry J. Fellows. 8. Piano Duet—Poet and Peasant—Overture—Grand Concert Paraphrase, Suppe—Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

CHORAL SYMPHONY SOCIETY.

The eighth concert of the season, a popular orchestral concert, will be given Thursday evening, March 7th, at the Odeon. The soloist for this occasion will be Francis Rogers, baritone.

The ninth concert, a Symphony concert, will take place Thursday evening, March 21st, and will present Schubert's "Unfinished Symphony in B minor."

THE pupils of Horace P. Dibble gave their first recital at the Conservatorium on the 4th inst. A very creditable program was rendered in a manner that reflected well deserved credit upon Mr. Dibble. The participants were Misses Nelson, Shock, Skene, Collins, Hudson, Fish, Coulter and Green, and Messrs. Eichenberger, Finley and Affleck.

GIUSEPPE VERDI.

The estimation in which Giuseppe Verdi was held in his own country was evidenced by the striking scene in the Italian Chamber of Deputies at Rome on the 27th of January, when the deputies of all parties eulogized the dead composer. It was ordered that the Chamber be draped in mourning for a week, and that solemn memorial exercises be held a month later. Verdi was once a Senator of the Kingdom of Italy. The estimation in which Verdi was held by the world at large has been shown by the universal expressions of regret at the announcement of his death. It is conceded everywhere that the greatest of living composers and one of the most illustrious who ever graced the annals of musical art has passed away.

It was about 1840 that Verdi's first opera, "Oberto di San Bonifacio," was produced. It did not succeed. But its failure was soon forgotten in the triumph, in 1842, of "Nabucco," which was followed by "I Lombardi," "Attila," "Ernani," "Rigoletto," "Il Trovatore," "La Traviata," "Macbeth," "Aroldo," and other popular works. Then came the great change in his style, as evinced in that glorious production, "Aida," which probably will ever remain as the brightest gem in his crown of glory. It was composed for the Khedive of Egypt, and raised the composer immeasurably in the estimation of the German school of musicians, who hitherto had viewed him only as a facile melodist and a strong dramatic writer.

"Don Carlos" proved further ability, but was never eminently popular. Then came "Othello," which still further enhanced his reputation, as did his admired "Manzoni Requiem." His last work was "Falstaff," which was so different in style as scarcely to suggest the Verdi of earlier years.

For sixty years Verdi has been an accepted composer in the highest forms of musical art. His fecundity as a creator of melodies is without a parallel. His skill in the devising and the developing of ensemble pieces was simply superb. The famed quartet in "Rigoletto" is a proof of this.

"Il Trovatore" is the most widely popular opera ever written. It has been produced innumerable times in various languages all over the world, and is still considered a standard work. There are many who remember its first production, with Steffanoni, Ade-

laide Phillips, Brignoli and Amodio in the cast. The first act was received with immense favor. In the second the "Anvil Chorus" struck the popular taste and was doubly re-demanded. The sensation of the third act was the brilliant closing aria for tenor, "Di quella Pira." The reception of the "Misere-re" scene in the last act completed the triumph of what was then a startling novelty.

Of course, had Verdi produced nothing greater than "Trovatore," he would not have achieved the dominating position which he held in music; but he broadened in his art with advancing years, so that his latest achievements were his greatest. His fame is secure.

THE many friends of Miss Wilhelmine Trenchery of Alton, Ills., will be deeply grieved to learn of the death of her mother, Mrs. Wilhelmina Koehler Trenchery, which occurred at Alton on the 24th ult. Mrs. Koehler Trenchery was herself a talented musician. Her husband who was at one time organist of the Alton cathedral, and four children, survive her.

"STORIES of the Operas," as played by the Castle Square Opera Co., is one of the clever and interesting books of the season. It is published in handy form and gives a concise and admirably arranged story of some fifty-eight operas. The book is put at the modest price of fifteen cents and can be had by addressing P. O. Box No. 1054, St. Louis, Mo. Every lover of music should have the "Stories of the Operas."

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

Barr's
— St. Louis —

P. S.—Mail Orders are answered the same day as received, and special attention is given to accurately filling them.



SIXTH, OLIVE AND LOCUST.

Erker Bros. Optical Co.

608 OLIVE STREET.

Largest assortment of the best makes of
Opera Glasses at very low prices.
Shell and Silver Lorgnettes.
Gold Spectacles and Eye Glasses accurately adjusted

JONES'

COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy,
Spanish and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such
Studies as They Desire.

For information, circulars, etc., call at the College office
or address
J. G. BOHMER Principal.



BUY
FROM
FIRST HANDS
IT PAYS
OUR
UMBRELLAS
AND **CANES**
ARE
RIGHT

Repairing AND
Covering.

Splendid Wear.
Fast Color.

MAKERS
Samendoff's
519 Locust St
(Formerly,
314 N. 6th)

CROWN

PIANO

Is the culmination of more than a century's effort to make the piano an instrument of many and varied tones. Ever since the introduction of the piano, the attainment of this end has been regarded as the highest possible achievement in the development of the piano. From the CLAVICHORD to the many-tone "CROWN" PIANO is a long step, embracing centuries of continuous and painstaking effort which slowly but surely wrought out the development of the piano class of musical instruments, until there was evolved the piano of many tones—the "CROWN"

Some of its Distinctive Qualities are: Perfection and variety of tone, a perfect scale, lightness and responsiveness of touch, repeating capabilities of action, a perfect practice clavier, (found in no other piano), greatly enlarged capacity, almost unlimited capability for the faithful rendition of music, some of which has heretofore been outside of the possibilities of the piano, elegant and unique case designs, and the greatest durability.

Illustrated catalogues and full information sent on application.

GEO. P. BENT, Manufacturer,

Bent Block, Cor. Washington Blvd. and Sangamon St.,

CHICAGO, U. S. A.

MENUET.

Allegretto. ♩ - 138.
non legato.

J.J. Paderewski Op.14. N°1.

Execution *a*

1152-4
Copyright Kunkel Bros. 1889.

Execution *b*

8

f *rapidamente.*

a tempo.

f

Ped. *

Ped. *

Ped. *

1. 2.

con forza la melodia.

f *mf* *p*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

mf

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

cres *-cen-*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

do *f* *rallentando.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

(c) (d)

Execution. trill with *E^b*

trill with *E^b*

a tempo.

pp

Ped. *

Con moto.

cres.

Ped. *

ff

Ped. *

Ped. *

f

rapidamente.

Ped. *

a tempo.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

CODA.

Vivo.

p

accel.

Ped. * *Ped.* * *Ped.* * *Ped.* *

p *mf* *p*

l. h.

ped. 1152-4

AMERICAN GIRLS.

MARCH.

Secondo.

CHARLES KUNKEL.

Marziale. ♩ - 120.

The musical score is written for piano and bass. The piano part (upper staff) begins with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings 3, 2, 2, 2, 2, 4, 2, 2. The bass part (lower staff) starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a first and second ending section, marked with '1.' and '2.' above the piano staff.

1626 - 12

Copyright. Kunkel Bros.

AMERICAN GIRLS.

MARCH.

Marziale. ♩ - 120.

Primo.

CHARLES KUNKEL.

This page of handwritten musical notation is for a piano piece in 6/8 time. The score is written on four systems of grand staves (treble and bass clef). The key signature consists of two flats (B-flat and E-flat). The notation includes a variety of musical elements:

- First System:** The right hand begins with a series of eighth-note patterns, often beamed in groups of four. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.
- Second System:** Continues the melodic and harmonic development. It features more complex fingerings, including triplets and groups of four. A *ped.* (pedal) marking with a flower symbol is used.
- Third System:** Shows a change in texture with some chords and sustained notes in the right hand, while the left hand continues its rhythmic pattern. Another *ped.* marking is present.
- Fourth System:** The piece concludes with a *cresc.* (crescendo) marking. It includes first and second endings, indicated by '1.' and '2.' with repeat signs. The notation ends with a double bar line and a key signature change to three flats.

 The handwriting is clear and professional, with detailed fingerings (numbers 1-5) and articulation marks throughout the score.

4 2 1
5 3 1

cresc.

Ped. *

Ped. *

Ped. *

Primo.

8. 5

f marcato.

8.

f

8.

f p

8.

cresc.

1626 - 12

TRIO.

f *ff* *p* *cresc.* *mf* *cresc.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1626 - 12

TRIO.

Cantabile.

The musical score is written for piano and voice. It begins with a 'TRIO.' section, indicated by a dashed line. The piano part starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section, then a piano (*p*) section, and finally a mezzo-forte (*mf*) section. The vocal part is marked 'Cantabile.' and features a melodic line with various ornaments and fingerings. The score is divided into five systems, each with a piano staff and a vocal staff. The piano staff includes complex fingerings and dynamic markings. The vocal staff includes a 'TRIO.' section and a 'Cantabile.' section. The score is marked with 'Ped.' and '*' symbols.

Trombone Solo.

f

f *ff*

sempre ff

mf

Red. *

Red. *

cresc.

Red. *

marcato.

f

The second time *ff*

cresc.

mf

This musical score is for a piano piece, page 10, titled "Secondo." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: The right hand features a triplet of eighth notes followed by a series of eighth notes. The left hand has a triplet of eighth notes and then rests. Dynamics include *f* (forte) and *Red.* (ritardando) with asterisks.

System 2: The right hand has a series of eighth notes. The left hand has a series of eighth notes. Dynamics include *p* (piano) and *Red.* with asterisks.

System 3: The right hand has a series of eighth notes. The left hand has a series of eighth notes. Dynamics include *Red.* with asterisks.

System 4: The right hand has a series of eighth notes. The left hand has a series of eighth notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *marcato.* (marcato). The system ends with a double bar line and a repeat sign.

System 5: The right hand has a series of eighth notes. The left hand has a series of eighth notes. Dynamics include *f* (forte), *p* (piano), and *f* (forte). The system ends with a double bar line and a repeat sign.

System 6: The right hand has a series of eighth notes. The left hand has a series of eighth notes. Dynamics include *f* (forte). The system ends with a double bar line and a repeat sign.

The score is marked with "1626 - 12" at the bottom center.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several trills and grace notes. The score includes fingerings (1-4), breath marks (A, B), and dynamic markings (cresc.). The piece ends with a double bar line and a repeat sign.

[illegible]

8.

sf *p* *f*

Rev. *Rev.* *Rev.* *Rev.*

3 2 2 3 2 3 2 2 1 3 2 5

Rev. *Rev.* *Rev.* *Rev.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance instructions like "p" (piano) and "f" (forte). The score is divided into measures by vertical bar lines.

This musical score is for a piano piece, page 12, titled "Secondo." It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into several systems, each with a treble and bass staff. The music is characterized by dense chordal textures and arpeggiated patterns. Dynamics include *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). Performance markings include *cresc.* (crescendo), *accel.* (accelerando), and *Presto.* (Presto). The score includes various fingerings and articulations, such as slurs, accents, and staccato marks. The piece concludes with a final chord marked *fff*.

1626 - 12

8

4 2 3 4

Ped. *

8

Ped. *

8

cresc. f

Ped. *

8

ff

Ped. *

8

ff accel.

Ped. *

8

Presto.

fff

Ped. *

1626 - 12

VIOLETA.

3

CAPRICE.

Inscribed to Mrs. Charles Kunkel.

Ramon Aquabella.

Moderato. ♩ = 100.

The musical score for "Violeta" is written for piano and violin. It begins with a tempo marking of "Moderato" and a metronome indication of "♩ = 100". The key signature has two flats (B-flat major). The score is divided into five systems. The first system starts with a piano (p) dynamic and a "dolce" marking. The second system includes a "cresc." (crescendo) marking. The third system features a "dolce" marking and a piano (pp) dynamic. The fourth system includes a "f" (forte) dynamic. The fifth system concludes with a "cresc." marking and a final cadence. The score is adorned with numerous musical notations, including slurs, ties, and fingerings, indicating a technically demanding piece.

1620 - 7
Copyright. Kunkel Bros. 1895.

*Deciso.*The first system of musical notation for the 'Deciso.' section. It consists of a grand staff with a treble and bass clef. The bass clef part starts with a forte (*f*) dynamic and features a series of chords. The treble clef part begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with various fingerings indicated by numbers 1 through 5. The system concludes with a repeat sign and a double bar line.

The second system of musical notation for the 'Deciso.' section. It continues the grand staff from the first system. The bass clef part maintains the chordal texture, while the treble clef part develops the melodic line with more complex fingerings. The system ends with a repeat sign and a double bar line.

The third system of musical notation for the 'Deciso.' section. The treble clef part shows a 'cresc.' (crescendo) marking. The melodic line continues with intricate fingerings. The bass clef part provides harmonic support with chords. The system concludes with a repeat sign and a double bar line.

The fourth system of musical notation for the 'Deciso.' section. The melodic line in the treble clef continues with various fingerings. The bass clef part consists of chords. The system ends with a repeat sign and a double bar line.

The fifth system of musical notation for the 'Deciso.' section. The treble clef part includes a 'cresc.' marking. The melodic line is more active, and the bass clef part continues with chords. The system concludes with a repeat sign and a double bar line.

The sixth system of musical notation for the 'Deciso.' section. The treble clef part features a 'Marziale.' marking and a piano (*p*) dynamic. The melodic line is more rhythmic. The bass clef part continues with chords. The system ends with a repeat sign and a double bar line.

[illegible]

dolce.

p *cresc.*

or thus.

pp

p

cresc. *cresc.* *cresc.* *cresc.*

N. B. *N. B.*

f *f* *p* *r.h.*

N. B. If too high for key board play version given at *A.*

Con espressione.

l.h. *l.h.* *l.h.* *l.h.* *simili.*

cantabile.

r.h.

This system contains the first five measures of the piece. The right hand (r.h.) plays a series of chords and single notes, while the left hand (l.h.) plays a more active line with many fingerings indicated. The tempo is marked 'cantabile' and the expression is 'Con espressione'. The system ends with a double bar line.

rit.

a tempo.

This system contains measures 6 through 10. It begins with a ritardando (rit.) marking and ends with a return to tempo (a tempo) marking. The right hand continues with a melodic line, and the left hand provides harmonic support. The system ends with a double bar line.

This system contains measures 11 through 15. It begins with a piano (p) dynamic marking. The right hand plays a series of chords, and the left hand plays a more active line. The system ends with a double bar line.

cres.

f

cresc.

f

ff

This system contains measures 16 through 20. It begins with a crescendo (cres.) marking and ends with a fortissimo (ff) marking. The right hand plays a series of chords, and the left hand plays a more active line. The system ends with a double bar line.

p

This system contains measures 21 through 25. It begins with a piano (p) dynamic marking. The right hand plays a series of chords, and the left hand plays a more active line. The system ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked "4 rit." (4 measures, ritardando). The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a repeating eighth-note pattern. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The score concludes with a final chord and a double bar line.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The bass staff has a *p* marking at the beginning and a *f* marking later. The treble staff has a *cresc.* marking. The score is divided into measures by bar lines, with some measures containing multiple notes or rests. The piece concludes with a double bar line.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The piano part features a repeating bass line of eighth notes and chords. The vocal line has a melody with various ornaments and a crescendo marking. The score ends with a double bar line and a final chord.

or thus.

or thus.

The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The score is divided into systems, each containing a piano staff and a vocal staff. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics such as *pp*, *f*, and *cresc.*. The vocal part consists of a single melodic line with various ornaments and articulations, including slurs and accents. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The overall style is that of a late 19th or early 20th-century musical score.

You Knew I would Say Yes.

Words by O. S. MEARS.

P. R. KLUTE.

Moderato ♩ - 100.

1. When, on that e - vent - ful ev'n - ing,
 2. When I suf - fer'd you to shy - ly

1. you in - vi - ted me to go For a pleasant moonlight drive with you, how well you
 2. slip your arm a - round my waist, When you felt my hand with - in your own so con - fi -

1. seem'd to know That to be with you, it - self, my love for me was hap - pi - ness.
 2. dent - ly placed, When you asked me if you might that hand but for a moment press,

1. When you asked me "would I go!" you knew I'd say "yes." You knew I would say
 2. Dar-ling, when you ask'd me this, you knew I'd say "yes" You knew I'd ans- wer

1. yes, you knew I would say "yes." Now when you ask'd me would I go, you
 2. "yes," you knew I'd ans- wer "yes." My dar- ling, when you ask'd me this you

1. knew I would say "yes."
 2. knew I would say "yes."

3. When you ask'd me if I felt I cared to go with you thro' life, When you ask'd me

oh! so ten - der - ly, if I would be your wife! And that I a

lone could be the one your life to share and bless; When you ask'd me, well you knew that

I would say "yes," My ans - wer would be yes, my ans - wer would be

yes, So, when you ask'd me, well you knew that I would ans - wer "yes."

PROFESSIONAL CARDS.

PIANO, ETC.

CHARLES L. DOERR
PIANIST AND TEACHER.
Reference E. R. Kroeger. Address 4041 Castleman Ave.

JOS. C. ERMAN,
PIANIST AND TEACHER,
Room 215, Vista Block.

CHARLES GALLOWAY,
CONCERT ORGANIST.
ORGAN, PIANO AND THEORY.
Address, Kunkel Bros.

CARL GEISSER,
Concert Pianist and Teacher of Piano and Harmony.
Post Graduate, Beethoven Conservatory. Pupil of M. I. Epstein.
Address, 1459 Arlington Ave.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Residence and Studio, 2346 Albion Place.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation.)
Address 3631 Olive St.

EMIL KROEMEKE,
TEACHER OF PIANO.
Refers to Charles Kunkel. Address, 8925 N. 20th Street.

J. MOERSCHER,
ARTISTIC PIANO PLAYING,
THEORY AND COMPOSITION,
Address, Room W, the Odeon.

O. F. MOHR,
TEACHER OF PIANO,
Address, 2033 Sidney St.

OTTMAR A. MOLL,
TEACHER OF PIANO AND HARMONY,
Studio, Room 4, 3723 Olive St.

JAMES T. QUARLES,
CONCERT ORGANIST AND
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, Odeon, Room Y.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 2912 Dickson St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

F. S. SAEGER,
PIANIST AND ORGANIST,
Receives pupils in Piano, Organ and Composition,
Address, 2951A Thomas St.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Memorial M. E. Church. Residence, 2135 Sidney St.

VOCAL DEPARTMENT.

CARL BECKER,
DRAMATIC TENOR—VOCAL INSTRUCTIONS
Studio, Suite 215 Vista Block, Grand and Franklin Aves.

MRS. K. G. BROADDUS,
SCHOOL OF VOCAL ART.
Studio, 3631 Olive St.
Residence, Hotel Beers, Grand Ave. and Olive St.

HARRY J. FELLOWS,
(Pupils of Randegger, London) TENOR,
Studio Suite "M," the Odeon.

MILTON B. GRIFFITH,
TENOR,
Instruction in Voice Building and Artistic Singing.
Studio, the Odeon.

ALEXANDER HENNEMAN,
TENOR. CONCERT, VOCAL INSTRUCTION,
ORATORIO, RECITAL.
Henneman Hall, 3723 Olive Street.

CHARLES HUMPHREY,
TENOR,
Studio, Conservatorium, 3631 Olive St.

VOCAL DEPARTMENT.

MRS. STELLA KELLOGG HAINES,
TEACHER OF VOCAL MUSIC.
Churches and Concerts provided with Professional Singers.
Address, 2½ Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Italian Method as taught by Rudersdorf.
Address, 3625 Finney Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1520 Chouteau Ave.

CHAS. KAUB,
VIOLINIST AND TEACHER,
Address, 2901 S. Jefferson Ave.

MISS LULU KUNKEL,
CONCERT VIOLINIST AND TEACHER,
Pupil of Marchot and Ysaye. First Prize, Brussels Con.
Studio 3825A Windsor Place.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER,
Address 3507 Chestnut St.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR
Large assortment of instruments and supplies on hand.
33rd St., bet. Easton and Franklin Aves.

MANDOLIN, GUITAR, ETC.

A. C. BROCKMEYER,
INSTRUCTOR OF MANDOLIN AND GUITAR,
Studios: Odeon Bldg., Room 3, and 2621 St. Vincent Ave.

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART,
Y.M.C.A. Building, Cor. Grand and Franklin Aves.
Address EDWARD P. PERRY, Principal.
Entertainments and Engagements solicited.

PIANO TUNERS.

E. R. ROSEN,
TUNER AND REPAIRER,
Address Care of Kunkel Brothers.

MISCELLANEOUS.

Agents Wanted for

Kunkel's Musical Review

In every City and Town in the
United States.

Address,

KUNKEL BROTHERS,

2307 LOCUST STREET, ST. LOUIS.

MISCELLANEOUS.



Horace P. Dibble,

TEACHER OF

THE ART OF SINGING.

The Conservatorium,

3631 Olive Street, St. Louis.

Send for circular giving full information regarding method and terms.

PAPER IN THIS REVIEW FURNISHED BY
GARNETT & ALLEN PAPER CO.,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

CHAS. A. DRACH

ELECTROTYPE CO.

ELECTROTYPERS—

... AND ...

STEREOTYPERS,

COR. FOURTH AND PINE STREETS,

(Old Globe-Democrat Building)

ST. LOUIS. - - MO.

GEORGE E. OWENS, 217 & 219 Olive Street.
Catalogue and Commercial Printing
Machine Type Setting.
With Perrin & Smith Printing Co.

BERTINI'S

Twelve Preludes and Rondos.

EDITED BY CARL SIDUS.

Complete in 1 Book, \$2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd and 3rd grades. They offer excellent variety of technical work and are indispensable to the musical education of every pupil.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

2307 Locust Street,

ST. LOUIS.

T. BAHNSEN MFG. CO. PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for

Durability, Touch, and Evenness in Tone.

Warerooms, 1522 Olive St.

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazeppa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

A. E. WHITAKER,
Manager.
F. G. SMITH,
Manufacturer Bradbury Pianos,
1012 Olive St.

Superfluous HAIR
ABSOLUTELY
REMOVED

DERMATINA never fails. It is simple, harmless and effective. It removes the hair permanently, leaving the skin without a blemish. No matter how many remedies or electric apparatus have failed, try Dermatina; it will do the work. Endorsed by the Medical Profession. Regular price \$1.00. Send for free sample.

DERMATINA Chemical Co.
1805 Market Street, St. Louis.

Jensen's Great Studies.

25 **CHARACTERISTIC STUDIES** 25
OP. 32

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price \$2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced players published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical worth alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,
2307 Locust Street, ST. LOUIS.

A Handsome Complexion
is one of the greatest charms a woman can possess. POZZONI'S COMPLEXION POWDER gives it.

50 YEARS' EXPERIENCE
PATENTS
TRADE MARKS
DESIGNS
COPYRIGHTS & C.

Anyone sending a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency for securing patents. Patents taken through Munn & Co. receive special notice, without charge, in the

Scientific American.

A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms, \$3 a year; four months, \$1. Sold by all newsdealers.
MUNN & Co. 361 Broadway, New York
Branch Office, 625 F St., Washington, D. C.

GAIN A WOMAN

Furnish Her House

It costs only 2 cents to write for our catalogue.

Furniture, Stoves and Carpets.

The only Mail Order House in St. Louis.

Hellrung & Grimm H. F. Co.

16th & CASS AVENUE,
ST. LOUIS MO.

WHY BE WITHOUT

A METRONOME?

WHEN YOU CAN GET

Kunkel's Pocket Metronome

THE BEST EVER MADE,

FOR 50 CENTS.

KUNKEL BROTHERS,

2307 LOCUST ST. ST. LOUIS, MO.

MISSOURI PACIFIC RAILWAY



THE FAST MAIL ROUTE

ST. LOUIS TO KANSAS CITY AND THE WEST

HOURS SAVED TO SOUTHWEST MISSOURI AND KANSAS POINTS WITH DIRECT CONNECTIONS COLORADO AND PACIFIC COAST POINTS "THE COLORADO SHORT LINE"

C. G. VOLZMERS Vice-President
W. B. DODDGE General Passenger and Freight Agent
R. C. TOWNSEND Gen. Freight and Ticket Agent

BROWN'S BRONCHIAL TROCHES
Neglect of a Cough or Sore Throat may result in an Incurable Throat Trouble or Consumption. For relief use **BROWN'S BRONCHIAL TROCHES**. Nothing excels this simple remedy. Sold only in boxes.

MASCAGNI'S NEW OPERA.

The reports regarding the production of Mascagni's new opera vary considerably. The leading critics of Rome, where "La Mashere" was produced at the Teatro Costandi, were not decisive enough in their views to the extent that the new work could be pronounced a success. "La Mashere" treats of the fifteenth century mummors and their modes of improvisation—a phase of the evolution of dramatic art. While the music is said to be a return to the "bel canto" style of the older Italian school, the dramatic character of the work is entirely unconventional. As an instance of this it may be cited that the overture is interrupted from the stage by the manager of the mummors, who, speaking—not singing—assigns to his people their respective parts.

In the way of study and technical thoroughness his operas have shown a marked and constantly increasing improvement. No intelligent critic will for a moment gainsay the

fact that these merits do not rest on artistic or careful workmanship.

MAX HESSE'S "Musiker Kalender" for 1901 contains interesting statistics regarding the comparative popularity of composers in German concert halls. Beethoven, Wagner and Liszt are in the lead, followed by Brahms, Mozart, Mendelssohn and Schumann. Tschaikovsky, whose genius the Germans were so slow in discovering, now has more performances than all the "young Russians" put together. This is as it should be, for he had more genius than all those men had combined.

PARIS "Matin" says the Exposition balance sheet shows a deficit of 2,073,786 francs, or about \$400,000.



LIFE SIZE DOLL FREE "Baby's clothes will now fit Dollie."

Girls can get this beautiful Life Size Doll absolutely Free for selling only four boxes of our Great Cold & Headache Tablets at 25 cents a box. Write today and we will send the tablets by mail postpaid; when sold send us the money (\$1.00) and we will send you this Life Size Doll which is 2½ feet high and can wear baby's clothes. Dollie has an Indestructible Head, Golden Hair, Rosy Cheeks, Brown Eyes, Kid Colored Body, a Gold Plated Beauty Pin, Red Stockings, Black Shoes, & will stand alone. This doll is an exact reproduction of the finest hand painted French Doll, and will live in a child's memory long after childhood days have passed. Address, **NATIONAL MEDICINE CO., Doll Dept. 529 New Haven, Conn.**

Do you want a most acceptable and useful present? Namendorfs have it at their elegant store, 519 Locust street. You will find the choicest line of Umbrellas, Parasols and Canes in the West. Namendorfs make them, and their prices are right.

Try Cook's Extra Dry Imperial Champagne. There is no foreign wine that has its bouquet or any that is as pure. Forty years in the market and not an adulteration. "Strictly pure" is the motto. Cook's Extra Dry Imperial Champagne.

THE NO. 13 LAMP

SAVE YOUR EYES And have a bright light on your music; an electric lamp adjustable to your piano. Protects the eyes and throws a bright light just where you wish it. No screws or fastenings, nickel plated fittings with green nickel plate or wrought iron shade. Express paid and shipped to any address in the U. S. on receipt of \$4.00. Catalog of 35 styles. **Pacific Electric Co. Leo Ave. La Crosse, Wis.**

The Latest,
Handsomest
And Most
Desirable
Steel Range
Made.
For
Hard Coal,
Soft Coal or
Wood.

WROUGHT STEEL

Quality High. Prices Low.



Made in a variety of sizes to meet the requirements of all.

If your dealer does not sell them, write direct to the manufacturer,

**CHARTER OAK STOVE & RANGE CO.,
ST. LOUIS, MO.**

Detailed Descriptive Price
List sent on application.



CHARTER OAK STOVE & RANGE CO., St. Louis, Mo.



THE WORLD-RENOWNED
HALLET & DAVIS Co.'s
GRAND AND UPRIGHT **PIANOS**

HIGHEST EXCELLENCE
IN EVERY RESPECT.

MANUFACTURING AND
HOME OFFICE:
BOSTON, MASS.

WAREROOMS:
179 Tremont St., Boston, Mass. 239 Wabash Ave., Chicago, Ills.
94 Fifth Avenue, New York. 359 Superior St., Cleveland, O.
Sixteenth Street, Denver, Col.

ST. LOUIS REPRESENTATIVES:
KUNKEL BROTHERS, 2307 Locust St.

KRANICH & BACH
PIANOS.



STRICTLY HIGH GRADE INSTRUMENTS,
UNDOUBTED DURABILITY.

PERFECTION OF
MATERIALS AND WORKMANSHIP.

RESULT.
EXQUISITE TONE and ACTION.

The Delight of Pianists.

NEW IMPROVEMENTS.
NEW PATENTS. NEW CASES.

FACTORIES AND WAREROOMS:
235 to 245 E. 23d St., New York.



Established in New York in 1851

Established in St. Louis in 1873

GEO. KILGEN & SON,
MANUFACTURERS OF
Church and Parlor Pipe Organs,
Office and Factory, 639 & 641 Summit Ave.,
ST. LOUIS, MO.

Tuning and Repairing done at short notice. Drawings, Specifications and Prices furnished free on application.

Teachers!

Send for

Kunkel Brothers
New Catalogue of
Musical Publications.

JUST PUBLISHED

IN KUNKEL'S ROYAL EDITION

Koehler's Very First Studies, Op. 190.

REVISED BY CARL SIDUS.

A new, revised, annotated and magnificent Edition of these justly popular studies, with full explanatory text and easy and pleasing accompaniments to be played by the teacher in the beginning, making this work one of the easiest and best piano instructors for the young beginner.

PRICE, \$1.50

Cramer=

Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Buelow. Grade 3 to 5.

| | | |
|-------------------|-----------|--------|
| Book I. [R. E.] | - - - - - | \$1 50 |
| Book II. [R. E.] | - - - - - | 1 50 |
| Book III. [R. E.] | - - - - - | 1 50 |
| Book IV. [R. E.] | - - - - - | 1 50 |

KUNKEL BROTHERS,

2307 Locust Street,

ST. LOUIS.

CELEBRATED STUDIES.

Sidus, Carl.

1-2 Op. 500. Sequel to Behr-Sidus, op. 575. Twelve Characteristic Studies, as follows: No. 1—Joyful Promenade. No. 2—The Little Soldiers. No. 3—On the Alps. No. 4—The Little Shepherd. No. 5—Invitation to the Dance. No. 6—In the Mill. No. 7—Æolian Harp. No. 8—The Little Gazelle. No. 9—Joys of Spring. No. 10—Sad News. No. 11—Happy Children. No. 12—Dance Around the Christmas Tree. [R.E.] 1 25

These studies are indeed a boon to teachers in want of a well arranged and progressive set of easy studies. They do not tire or lose interest by oft repeated playing.

2 Op. 501. Sequel to op. 500. Twelve Characteristic Studies, as follows: No. 1 Butterflies. No. 2—Woodland Whispers. No. 3—The Merry Hunters. No. 4. The Lost Child. No. 5—Children at Play. No. 6.—The Merry Miller. No. 7—Listen the Guitar. No. 8—Lily of the Valley. No. 9—Sliding Along. No. 10—Mirth and Frolic. No. 11—Bold Resolution. No. 12—Light of Heart. [R. E.] - - - - - 1 25

These studies are as interesting as those of op. 500.

Bertini, Henri.

Op. 29. Twenty-four Studies in two books. Grade 2 to 3.

| | |
|--|------|
| Book I., containing Nos. 1 to 12 [R. E.] | 1 00 |
| Book II., containing Nos. 13 to 24 [R. E.] | 1 00 |

Op. 100. Twenty-five Studies in two books. Grade 2 to 3.

| | |
|--|------|
| Book I., containing Nos. 1 to 12 [R. E.] | 1 00 |
| Book II., containing Nos. 13 to 25 [R. E.] | 1 00 |

WM. KNABE & CO.'S



PIANO FACTORY,

BALTIMORE, MD.

Grand, Square, and Upright Piano-Fortes.

These instruments have been before the public for over fifty years, and upon their excellence alone have attained an unpurchased pre-eminence, which establishes them as unequalled in TONE, TOUCH, WORKMANSHIP and DURABILITY. Every Piano fully warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.

154 Fifth Ave., near 20th St., - NEW YORK.

1209 Pennsylvania Ave., Washington, D. C. 22 & 24 E. Baltimore St., Baltimore.

JESSE FRENCH PIANO AND ORGAN CO.

10TH AND OLIVE STREETS ST. LOUIS, MO.

Have You Seen this Valuable Work?

THE PIANO PEDAL,

HOW TO USE IT CORRECTLY AND ARTISTICALLY.

IN TWO BOOKS.

—* BY *—

CHARLES KUNKEL.

This method is to go hand-in-hand with all piano studies, from the very beginning.



BOOK I., \$3.00.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

KUNKEL BROS.,

2307 Locust St.,

ST. LOUIS, MO.

A Gem for the Parlor or Concert!

THE MISERERE.

From "IL TROVATORE."

— Piano Solo by Charles Kunkel. —

RETAIL PRICE - \$1.50

This beautiful piece embodies the great Miserere Scene opening the fourth act of Verdi's popular opera, "Il Trovatore."

The Miserere Scene is one of the greatest inspirations ever conceived by genius, and if Verdi had written only this one scene, it would suffice to send his name down to posterity.

In the paraphrase of this scene, the author has endeavored to vividly portray the tone color of the original score.

Charles Kunkel never wrote a more effective piece. Both teacher and pupil will be delighted with this superb number.

It has a magnificent title page and the words of the music are given separately in the preface.

Nothing has been left undone that will make this beautiful work a revelation to piano players.

SCALES.

All the Major, Harmonic and Melodic Minor and Chromatic Scales, Chords, Five-Finger Exercises and Octave Studies, - Carl Sidus, op. 502 (R. E.)

* *

A superior edition of these ever necessary aids to finished execution. Nothing to equal them has ever been published in so concise a form. Very popular with teachers.

* *

Price, - \$1.25

* *

KUNKEL BROTHERS

PUBLISHERS

2307 LOCUST STREET,

ST. LOUIS.